

THE BULLETIN

OF THE

BEAUX-ARTS INSTITUTE OF DESIGN



NOVEMBER • 1935

BEAUX-ARTS INSTITUTE OF DESIGN

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VOLUME XII

NOVEMBER, 1935

NUMBER 1

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The Critiques appearing in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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PRELIMINARY EXEMPTION LIST

29TH PARIS PRIZE COMPETITION

All candidates for the 29th Paris Prize Competition must be citizens of the United States and must be under 27 years of age on July 1, 1936; they must notify the Committee on the Paris Prize of their intention to compete, and file application for exemption prior to Decem-

SOCIETY OF BEAUX-ARTS ARCHITECTS

ber 23rd, 1935.

The final exemption list will be made up from the candidates listed below who make application. If the applications are not received by December 23rd, candidates will forfeit privilege of exemption.

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M. C. Robb, Yale University
A. A. Schiller, New York University
M. Sherman, New York University
S. T. Stathes, Catholic University of America
J. Stein, University of Illinois

Students registered for 1935-1936 in Class "A":

Values opposite each name indicate total number of

values obtained by medal awards in Class A Projet competitions and Paris Prize Competition values.

| | | |
|---|----|--------|
| A. F. Kleiner, Atelier Gnerre | 6 | Values |
| J. S. Reisner, Atelier Gnerre | 3 | " |
| E. F. Iversen, New York University | 4 | " |
| A. Nathanson, New York University | 3 | " |
| V. Pellegrino, New York University | 4 | " |
| M. C. Branch, Jr., Princeton University | 5 | " |
| J. P. Ceruti, Princeton University | 5½ | " |

| | | |
|--|-----|--------|
| W. R. James, Princeton University | 17½ | Values |
| R. Stuermer, University of Illinois | 3 | " |
| N. Wilkinson, University of Illinois | 4 | " |
| W. S. Allen, University of Pennsylvania | 6 | " |
| S. R. Anshen, University of Pennsylvania | 4 | " |
| C. A. Schofield, Yale University | 6 | " |
| M. O. Urbahn, Yale University | 7 | " |

ILLUSTRATION CAPTIONS

The Board of Trustees announce that, commencing with this Volume, the name of the school or patron will be omitted from the caption under the illustrations appearing in the Bulletin.

DIRECTORSHIPS

It is with regret that the Board of Trustees announce the resignation of Miss Hildreth Meiere, as Director of

the Department of Mural Decoration and of Mr. Ely Jacques Kahn as Director of the Department of Architecture. To fill the vacancies the following appointments have been made, Mr. Otto Teege for the directorship of the Department of Architecture, and Mr. William C. Palmer for the directorship of the Department of Mural Decoration. The Board is confident that the work of the two departments will be carried on with the same interest and devotion as in the past.

ELECTIONS AT THE ANNUAL MEETING

BEAUX-ARTS INSTITUTE OF DESIGN

November 21st, 1935

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November 21st, 1935

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CLASS OF 1938

Delegate ARTHUR WARE Alternate FREDERICK G. FROST

AN ARTISTS' SUMMER COLONY

CLASS B PROJET I

JUDGMENT OF NOVEMBER 12, 1935

On the shore of a lake, and within a few miles of a small village, approachable by both land and water, a group of artists and other creative workers propose to establish a summer colony where intelligent advantage will be taken of the great natural beauty of the rocky and densely wooded shore which slopes up steeply from the water's edge.

The colony is comprised of:

1. 20 to 30 separate homes of different sizes.
2. Pumping station for central water supply.
3. A recreation pavilion and closely adjacent there-to an outdoor playground for small children; as well as tennis courts, a boat house, and dock for the use of the entire community.
4. A road for vehicular traffic and paths of circulation for the colony.

JURY OF AWARD

| | | | |
|-----------------------|--------------------|---------------------|---------------------|
| W. Pope Barney | Allan Johnson | R. K. Posey | William VanAlen |
| C. W. Beeston | Wm. Welles Knowles | C. W. Riley | Marcel Villaneuva |
| John Theodore Haneman | Joseph H. McGuire | Peter Schladermundt | Harry Leslie Walker |
| John Mead Howells | Robert O'Connor | Lucian E. Smith | Leonard B. Wamnes |
| A. Musgrave Hyde | Carl L. Otto | Perry Coke Smith | |

CRITIQUE

BY JOHN MEAD HOWELLS

There have been many judgments, usually in Class A, where the program has been so long and so intricate, that the jury have ruled that awards should not be withheld because of criticisms outside of the program, on points of practicality or construction. In other words, the students have had quite enough difficulty to work within the program, and the jury should rule within it also.

This program is just the opposite, the esquisse demanded only a little house for an artist of limited income. After the esquisse the student could develop the general layout. It was a long judgment, the juries working until after midnight before combining for the final awards. Eleven projects were held, of which two were finally given First Mention Placed.

A resumé of the opinion of the jury on a number of these follows: S. C. King of New York University—First Mention Placed: The general plan of this projet was unique in one point; instead of scattering the little houses, or arranging them in rows, this student had placed them at special points of vantage on the interesting shore front. The house plan is small, simple and good. The hanging studio, although a stunt in itself, has the advantage of isolating the working artist, and the stunt is excused by the rugged character of the site as described in the program. It is a fine presentation.

M. S. Kermacy, University of Pennsylvania—First Mention Placed: This projet was voted placed without a dissent. The general plan shows all houses at the water's edge. The pavilion is so placed that children can be supervised at play without danger from motor crossroads (the projet of King also has this virtue). The house plan is good, with the studio sufficiently removed. The elevations are outstanding, showing a real little house that has real elevations of much character, and it fits well on the site. It shows a house built of materials available on any site of this character. It is also a fine presentation.

D. R. Courtney, Carnegie Institute of Technology—First Mention: Not a very good general layout, with the pavilion cut off from the playgrounds by motor roads and parking space. A good house plan with everything on one floor. An attractive modern elevation well translated in local materials. Both house and plan commended by most of the jury.

R. T. Daniel, Catholic University of America—First Mention: A rather unstudied general layout, not well

disposed for roads or houses. A bewitching little plan of great openness and beauty, although the members of the family might have to stay outdoors, or in the one bedroom, if the master was to work undisturbed. An elevation of a good deal of charm and character. It was the commendation of the plan that brought the First Mention to this projet.

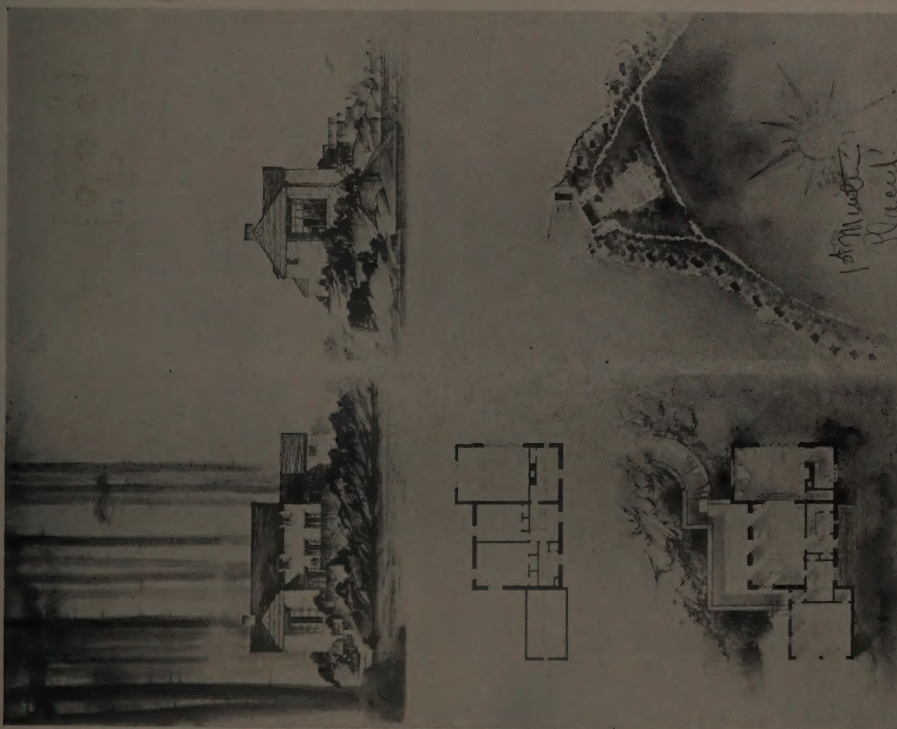
O. J. Baker, University of Illinois—First Mention: The jury regarded the whole projet as well studied and an excellent presentation. The general layout is studied to isolate the playgrounds and beach from motor traffic. The dwelling plan was thought perhaps a little too much house for the program, especially with a patio and a separate studio, also there was some question of the patio being closed toward the water. The elevations are in good taste, and well set on the site.

V. Wandmeyer, Armour Institute of Technology—First Mention: The general layout was liked for the isolation of pavilion and playground from the motor roads and accessibility of the cottages. The house plan was particularly good because of its concentration, and the character of the elevation was thought pleasing.

J. Jones, University of Pennsylvania—First Mention: The general layout was commended for the disposition of the pavilion, docks, and play spaces, and for the plan which was well worked out on one floor. The whole quality of the projet was thought up to a First Mention but not beyond.

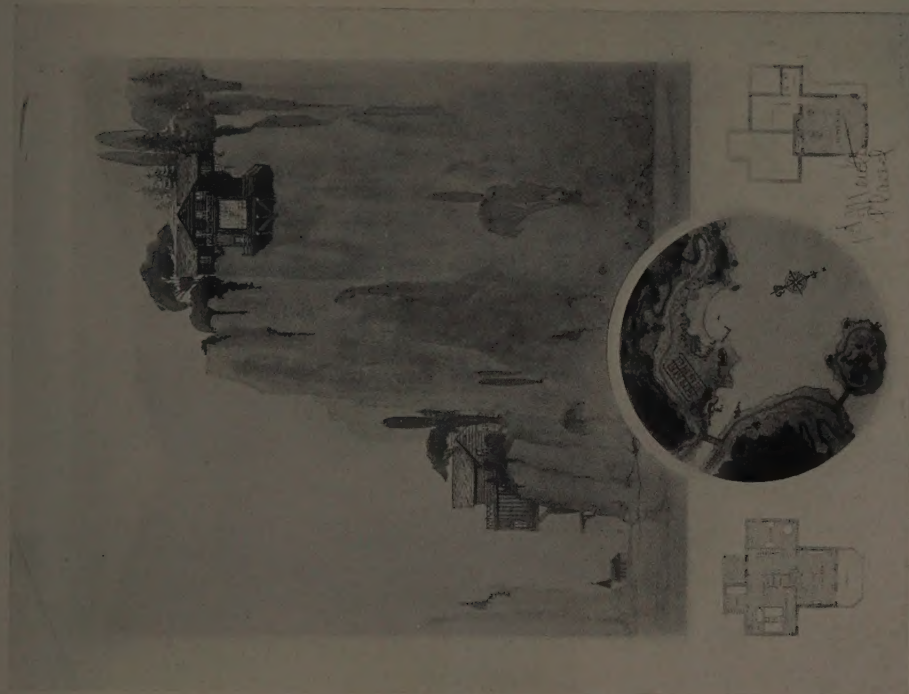
Two other projets might be mentioned as attracting the attention of the jury, but were not considered as going beyond a Mention. They were by H. Stuckeman, Pennsylvania State College and F. C. Thum, Princeton University. Stuckeman's had a good general layout though some houses were inaccessible by motor in case of sickness. The house plan showed the house developed on one side, and the studio off at the end of a corridor or pergola. This type of plan was not favored, as being expensive and lacking concentration.

In Thum's, the poor and unstudied general disposition of roads and houses prevented this projet from going further. Each motor driveway reached a dead end and a return circle, so that traffic going both ways on these narrow roads could not be avoided. Most of the projets worked out the motor driveways as loops or bands, serving all cottages, and admitting one way traffic. The elevation had taste and charm.

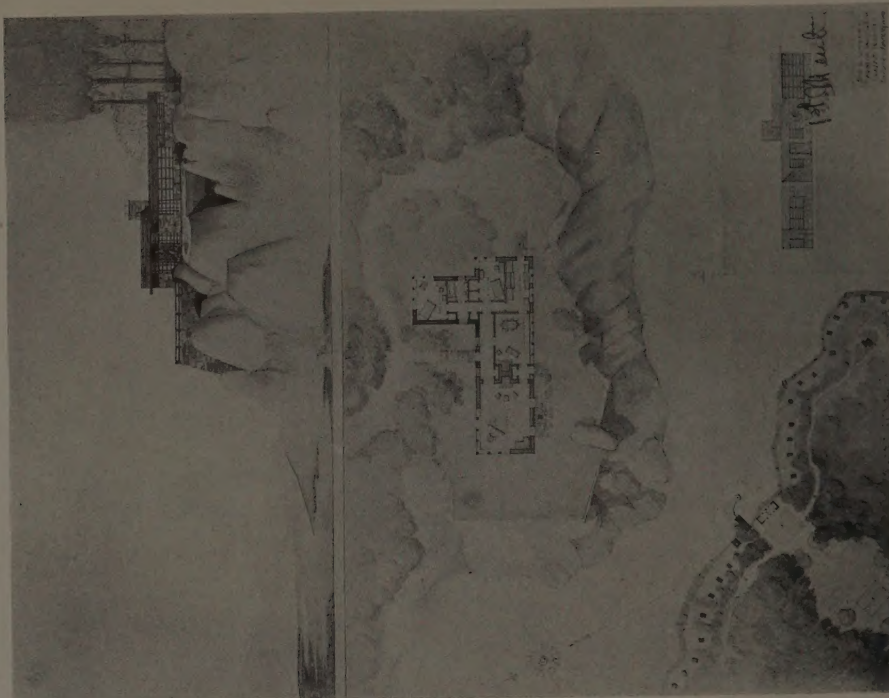


FIRST MENTION PLACED—M. S. KERMACY

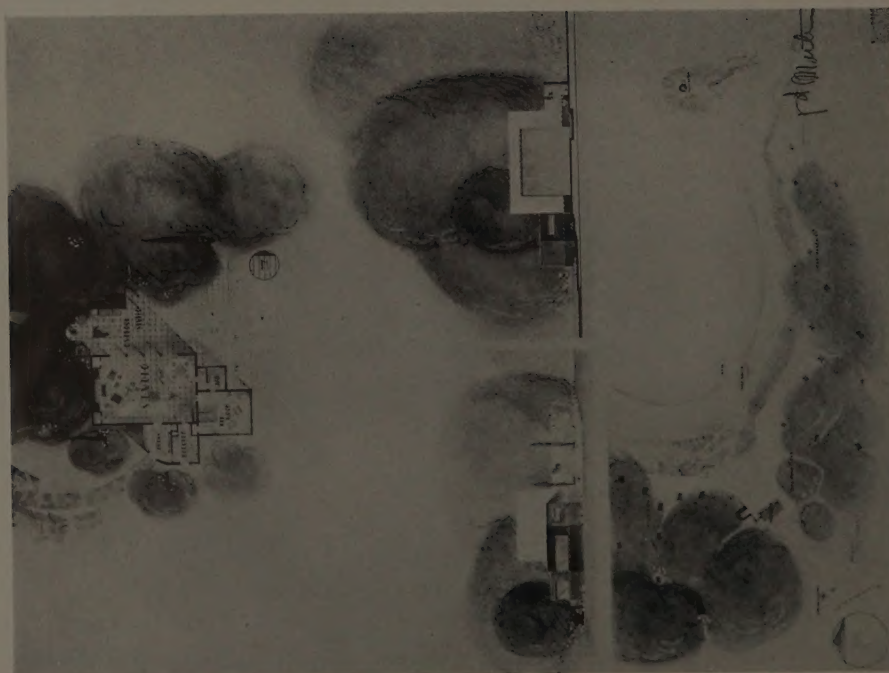
CLASS B PROJET I—AN ARTISTS' SUMMER COLONY



FIRST MENTION PLACED—S. C. KING

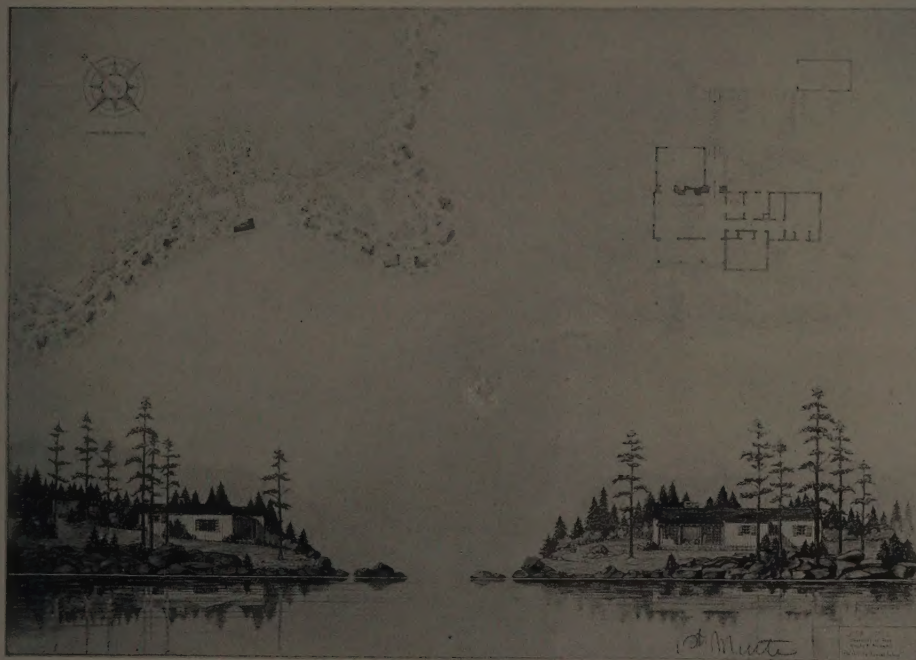


FIRST MENTION—D. R. COURTNEY



FIRST MENTION—R. T. DANIEL

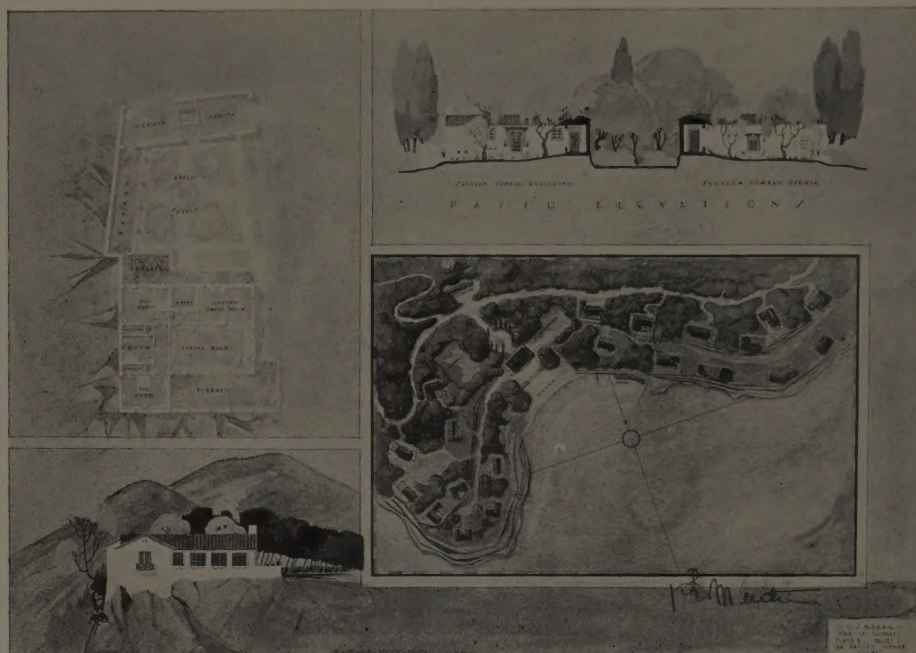
CLASS B PROJET I—AN ARTISTS' SUMMER COLONY



FIRST MENTION—J. JONES



FIRST MENTION—V. C. WANDMAYER
CLASS B PROJET I—AN ARTISTS' SUMMER COLONY



FIRST MENTION—O. J. BAKER
CLASS B PROJET I—AN ARTISTS' SUMMER COLONY

A BUS TRANSFER STATION

CLASS B ESQUISSE-ESQUISSE I

JUDGMENT OF NOVEMBER 12, 1935

At the metropolitan terminus of a great suspension bridge over a river running North and South, the out-of-town buses transfer their passengers to local city buses.

The bridge has three lines of automobile traffic each way together with a limited amount of pedestrian traffic, emerging on streets running North and South, the bridge

itself being flanked by streets running East and West from the river front to the center of the city.

At present there is great confusion of traffic so that the providing of a bus transfer station with its waiting room, shops, ticket office and conveniences becomes an important link in the solution of the entire traffic problem incident to the bridge approach.

JURY OF AWARD

Edwin H. Denby
A. Musgrave Hyde
Allan Johnson

William Welles Knowles
Joseph H. McGuire

Carl L. Otto
James Stewardson

Perry Coke Smith
William VanAlen

CRITIQUE

BY A. MUSGRAVE HYDE

After a careful analysis of the program, the jury decided that it could be interpreted in one of two ways. Either that traffic from the bridge could be considered as reaching a dead end with facilities for connection to the

streets running North and South, or that a main avenue from the bridge would continue in an East West direction with proper facilities, for traffic emerging onto the North and South streets. This naturally allowed for two

solutions to the problem. The jury made every effort to determine the value of the drawings regardless of which way the student had interpreted the program. It so happened that the great majority of them adopted the theory that the main artery of traffic to the bridge would continue in an East West direction.

The program regardless of interpretation, emphasized very strongly the fact that the general traffic, apart from the bus services, was an extremely important feature. In general little attention had been given to this phase of the problem. In many of the drawings submitted, the question of proper handling of the two categories of buses was very well solved, but the general traffic was so neglected, or confused with the bus traffic that the drawings as a whole could not be rated highly. One phase of the general traffic, namely the approach of cars or taxis to the bus terminal for discharging of passengers was universally disregarded. It was solved best by J. C. Wessenauer of Carnegie Institute of Technology, who set his bus station at the side rather than under the bridge, with a perfect approach for the general traffic.

With regard to the bus station itself, the actual transfer of passengers was often neglected. In many cases passengers alighting from the urban buses would have to cross the lanes of traffic of the out-of-town buses and vice versa. The proper solution was one in which the out-of-town buses arrived at one side of the station and the city buses at the other side, with the waiting room in between. The solution in which the bus station was split into halves was also considered impractical as transferring passengers had to cross a roadway to get from one station to the other.

A great many students failed entirely to sense the

scale of the problem and made no attempt to tie in the elevation of the bus terminal with the structure of the bridge approach. An excellent example of the problem handling this feature was the drawing by A. C. Johnson, New York University. In this case the bus terminal was actually conceived as part of the bridge approach and handled with restraint and a good understanding of scale. His greatest fault was the confusion of traffic on the one-way street next to the river with the route of the out-of-town buses.

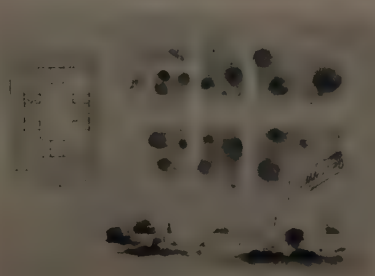
The drawing submitted by A. Brooks of Pennsylvania State College, by suppressing the North and South streets near the river, naturally presented a simple solution. The conventional clover leaf for general traffic at the end of the bridge approach and with the ramps used only for bus traffic, provided a simple solution. The bus approaches to the terminal, however, were too narrow and small in scale and too spread out in ground area to make it an ideal solution.

The drawing which best adopted the interpretation in which the main artery of street traffic stopped at the end of the bridge approach was presented by M. L. Baldessari of Yale University. His Half Mention award would have been higher if it had not been for the confusion that would take place at the back of the terminal created by the North and South-bound street passing so close to the bus lanes.

Another Half Mention, submitted by H. C. Stuckeman of Pennsylvania State College represented the best of the solutions in which the bus traffic was on two levels. This scheme, however, unnecessarily complicated the solution, otherwise the problem was well handled.



MENTION—A. BROOKS



MENTION—A. C. JOHNSON

CLASS B ESQUISSE-ESQUISSE I—A BUS TRANSFER STATION

A JAPANESE HOUSE

ARCHAEOLOGY PROJECT I

JUDGMENT OF NOVEMBER 19, 1935

Japanese houses have at all times been simple and unornamented. While Chinese roofs are brightly colored, Japanese are black or smoke grey. The natural structure of wood of the elm or cedar is kept uncolored and unpainted and preserved by the liquid of the persimmon. The materials used are all necessary for their purposes and the forms are complete in themselves. The house is physically one with the materials of which it is made—natural wood, dry grainstems underfoot, natural colored plaster on walls. It has no material value in itself but only in so far as it is right for its purpose.

One of the chief points of difference in a Japanese house as compared with ours lies in the treatment of partitions and outside walls. Ours are solid, with perforations for doors and windows. In their houses, one or more sides have no permanent walls; instead are slight sliding screens which run in appropriate grooves in the floor and overhead, marking the limit of each room. The screens may be opened by sliding them back, or they may be entirely removed, thus throwing a number of rooms into one great apartment for entertainment. As a substitute for windows, the outside screens, or "Shoji", are covered with white translucent paper.

Whatever is commonplace in the appearance of the

house is towards the street while the artistic and picturesque is turned towards the garden, which may be at one side or in the rear. In less pretentious houses, one alights at any portion of the narrow veranda that surrounds the house, but in more pretentious ones, the vestibule is a dominant feature. It consists of a square porch, open in front with a wide curved roof. At the end is a narrow wooden platform from which a big door leads to a corridor opening into a series of anterooms, reception rooms, tea rooms, etc., which can be opened into one large room, or subdivided into smaller divisions for sleeping, the beds being made of thick floor mats, and put away into storage closets during the day.

The subject of this project is such a house roughly not to exceed 40 feet by 72 feet, and shall contain seven main rooms not including the kitchen and nine closets. The rooms are to be rectangular as a general rule, and are to be proportioned in such a way so that the floor mat units will fit the rooms exactly.

BIBLIOGRAPHY:

Morse, Edward S.—Japanese Houses and Their Surroundings.

Cram, R. A.—Impressions of Japanese Architecture.

JURY OF AWARD

Robert S. Hutchins
Allan Johnson

L. Bancel LaFarge
Alan Reiach

Thomas B. Temple

Robert F. Smith
James Stewardson

CRITIQUE

In spite of a limited number of projects to be judged the jury was gratified by the quality of some of the work submitted. In particular, all the members of the jury admired the Second Medal problem by T. Danahy of the University of Illinois. They felt that it presented a careful and understanding approach to the Japanese house with an extremely stimulating result. It is significant that the presentation, excellent as it was in every detail was considerably less spectacular than the average of the group. If there had been a higher award this project would have received it.

V. Baumgartner's, University of Illinois, problem was commended for its reasonable, careful study of structure in an unfamiliar style and the spirit of its design. The presentation, although convincing and excellent, seemed gaudy and somewhat arbitrary.

BY ROBERT S. HUTCHINS

The jury placed little emphasis on plan as there was considerable latitude and flexibility within the limits of the program. They severely criticized and imposed penalties on a number of problems for the unintelligent practice of omitting required details or showing details which had no significance in connection with the house in question.

It is interesting that so frequently students seem willing to risk a considerable amount of study and work for the questionable advantage of a desired and arbitrary composition of a sheet which omits required details or includes meaningless ones. Several very attractively presented problems received only moderate awards because of inadequate representation of structural elements in a type of building where structure is the essence of the design.



SECOND MEDAL—V. BAUMGARTNER
ARCHAEOLOGY PROJET I—A JAPANESE HOUSE



SECOND MEDAL—T. DANAHY
ARCHAEOLOGY PROJET I—A JAPANESE HOUSE

A POWDER ROOM AND LAVATORY

ELEMENTARY INTERIOR DESIGN I

JUDGMENT OF NOVEMBER 19, 1935

INTRODUCTORY ARTICLE: A guest lavatory and powder room, in a house of even minor importance, has become one of the necessities in planning the entrance hall. Usually, just inside the entrance door of the house, it is a small room where guests may leave their wraps on arrival. The lavabo and toilet provided in conjunction with such a room afford guests comfort and convenience without the need of going to the upper floors of the house.

As the powder room by its character and use is a room distinct from the rest of the house, it is often decorated in a gay and amusing manner, with some extravagance in color. Simple mural decorations are frequent. Although they relate in some way to the character of the house, their purpose is rather to afford surprise and entertainment when the door is opened and to "furnish" a room that contains little furniture in itself.

PROGRAM: In building a simple Colonial house on Long Island, plans have been made for a small powder room opening off a pine entrance hall.

The space allotted is 8 feet wide by 15 feet long over all. The dressing room itself is 8 feet by 10 feet, with a door on the hall side and a window opposite. At the end of this room is a second door that opens into the lavabo and toilet.

The problem is to decorate and furnish these two rooms, with special attention to the color schemes. Provision must be made for a dressing table and bench, mirrors, lighting fixtures, and other necessary furniture. The curtains are to be carefully designed. Samples of materials are to be attached.

JURY OF AWARD

James Blauvelt
Louis Kilmarx

Paul R. MacAlister
Nancy V. McClelland

Harold Rambusch
Mrs. G. G. Robinson

H. S. Waterbury
Otto Teegen

OBSERVER: J. Fleisher, University of Pennsylvania.

CRITIQUE

BY OTTO TEEGEN

This program, including the introductory article which was added for the purpose of explanation and suggestion, called for certain items which some students must have considered insignificant since they chose to pay little or no heed to them. The jury decides the merit of each presentation on the solution of the requirements as stated in the program and so it obviously cannot rate very highly those drawings which flagrantly ignore them.

For example the description suggested the treatment of this room in a "gay and amusing manner" with perhaps simple mural decorations which would afford "surprise and entertainment" and which would "furnish a room that contains little furniture in itself". Very few presentations offered such surprise character either in wall decoration or color schemes and many "furnished" the room with too many dull and odd bits which might be assumed to have been taken from some other part of the house rather than with wall decoration and furniture designed for this room only. A definite requirement, ignored by many, was that "samples of materials are to be attached." In certain instances it may have been difficult for the student to acquire samples that could do adequate justice to his intentions, but that is hardly a reason for submitting none at all.

Although the drawing by Miss Rod of the University of Pennsylvania, reproduced in this issue of the Bulletin had no closet for coats; the majority of the plans provided one approached either from the powder room or from the area containing the lavatory and toilet. Such a closet was a convenience but since it was usually placed near the lavatory end it resulted in cramping the available space for fixtures. More important than the disposition of the lavatory and a possible coat room was the problem of determining how much and where the furniture should be placed in the room. There was generally too much for such a small room, and unfortunately many chose the window against which to place the dressing table. The lighting of the dressing table and the rest of the room should have received more attention. A full length mirror is an essential in any powder room and a small sofa is a thoughtful convenience.

The presentation of D. L. Dunklee of New York University was well studied and admirably presented with a full color scheme and material samples, but the design lacked originality and sustained interest. M. W. Chubb of the Carnegie Institute of Technology showed an interesting wall treatment but F. B. Rod, of the University of Pennsylvania presented what the jury considered the

best solution of all. The scheme has much of the surprise character requested although handled in a restrained manner, the furniture is well designed and placed, and is just enough. There are adequate mirrors

and consideration has been taken of general and specific light. The drawing showed careful study and I am glad to say, good taste.

A WOMAN'S HAT SHOP

ADVANCED INTERIOR DESIGN I

JUDGMENT OF NOVEMBER 19, 1935

INTRODUCTORY ARTICLE: A hat shop like every other shop, has a special problem of its own that must be considered in the decoration and furnishing. Colors that are becoming, mirrors that are flattering, cupboard space that is adequate for keeping the models, cases that display hats to the best advantage, proper lighting and a background that gives the atmosphere of subtlety, quietness and chic—are things that have sometimes been as much responsible for the success of a millinery shop as the hats themselves.

The immediate effect of a shop of this sort is given on entering the street door, by its style and arrangement.

PROGRAM: Madame Chapeaux is starting a very chic hat shop in New York City. The shop that she has taken is 18 feet wide, 11 feet high with a 10 foot window across the front and an entrance door beside it.

The salon into which this door opens is 25 feet deep, with fitting rooms and a workroom back of it. The problem is to furnish and decorate this salon in a manner adequate for the business.

JURY OF AWARD

James Blauvelt
Louis Kilmarx

Paul R. MacAlister
Nancy V. McClelland

Harold Rambusch
Mrs. G. G. Robinson
OBSERVER: J. Fleisher, University of Pennsylvania.

Otto Teegen
H. S. Waterbury

CRITIQUE

BY HAROLD W. RAMBUSCH

The fact that the program suggested two definite schemes of color tended to produce in the entire group of sketches a semblance of unity which greatly simplified the problem of judging the relative values, while the Maquette system of submission, on the other hand, made it difficult to get a proper sense of possibilities of the finished room.

There was a great variety of mind on the part of the students as to the necessity for utilitarian properties in the shop. Among the First Mentions, was a solution that pre-supposed the existence of storage space outside the salon itself, while the majority gave careful consideration to adequate facilities for stock.

Of the five First Mentions, four selected the gray, coral and black scheme, and the other used the yellow, gray and brown. The latter presented by R. T. Daniel of Catholic University of America, gave careful consideration to lighting and the possibilities of glass walls of flesh tint, which would tend to form a pleasant background for millinery.

Among the interesting sketches was that of J. R. Didden also of Catholic University of America, who, for his major feature, relied upon two colossal hat boxes, arranged between which were mirrors and benches. This

solution, however, was found by the majority of the jury to be too Spartan, although it had considerable quality.

J. Caponnetto, New York University, had an extremely effective solution, but he had taken certain liberties with the requirements of a Maquette, and there seemed to be considerable question as to the effectiveness of the foil and cellophane applications on the rendering.

A. A. Arbeit, New York University, had one of the most effective renderings and showed excellent taste in the selection of materials, color and pattern.

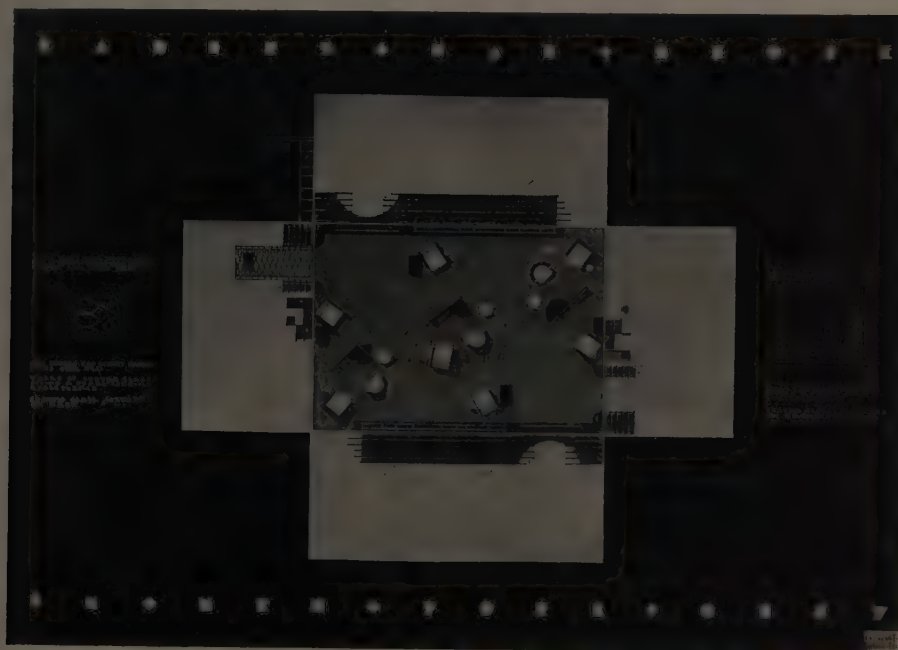
J. A. Baer, Catholic University of America, had little furniture and no storage space, but the scheme of lighting, as well as the restrained use of color, was well liked.

A. C. Johnson, New York University, probably had the smartest rendering and a fine sense of those delicate shades which would make for the success of a chic hat shop.

On the whole, the showing of New York University and Catholic University was of outstanding excellence, and, of the submissions that failed to reach higher places, the general criticism can be made that too decided color and too much decoration or furniture were to be found in those areas where they would most interfere with the effective presentation of hats.



FIRST MENTION—F. B. ROD
ELEMENTARY INTERIOR DESIGN I—A POWDER ROOM AND LAVATORY



FIRST MENTION—R. T. DANIEL
ADVANCED INTERIOR DESIGN I—A WOMAN'S HAT SHOP



FIRST MENTION—J. CAPONNETTO



FIRST MENTION—A. A. ARBEIT
ADVANCED INTERIOR DESIGN I—A WOMAN'S HAT SHOP



FIRST MENTION--J. M. BAER
ADVANCED INTERIOR DESIGN I--A WOMAN'S HAT SHOP

REPORTS OF JUDGMENTS

DEPARTMENT OF ARCHITECTURE

CLASS B PROJECT I

AWARDS

AGRICULTURAL & MECHANICAL COLLEGE OF TEXAS:

HALF MENTION: W. E. Nash, J. G. Smyth.

NO AWARD: 1.

ARMOUR INSTITUTE OF TECHNOLOGY:

FIRST MENTION: V. G. Wandmayer.

HALF MENTION: M. H. Beckman, H. Beckwith, M. Bejcek, V. J.

Chiappe, R. G. Edmunds, R. P. Lischer, C. T. Pfeffer, A. H.

Ramp, J. A. Reim, C. A. Saletta, A. H. Schreiber, B. H. Stein.

NO AWARD: 3.

HORS CONCOURS: L. Jacobs.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: D. R. Courtney.

MENTION: E. J. Gerard, W. C. Livingston, L. L. Murray, C. A.

Pearson, J. K. Shear.

HALF MENTION: K. S. Anderson, K. D. Brown, F. J. Chopik, W. J.

Cole, G. E. Miller, S. R. Patterson, J. Sill, J. C. Wessenauer.

NO AWARD: 4.

AN ARTISTS' SUMMER COLONY

265 DRAWINGS SUBMITTED

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MENTION: R. T. Daniel.

MENTION: A. O. Goenner.

HALF MENTION: J. d'Epagnier, A. J. Miller.

NO AWARD: 8.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: W. O. Cain, F. L. Whitney.

NO AWARD: 5.

HORS CONCOURS: W. H. Wiechelmann.

ATELIER DENVER:

NO AWARD: 2.

DREXEL INSTITUTE:

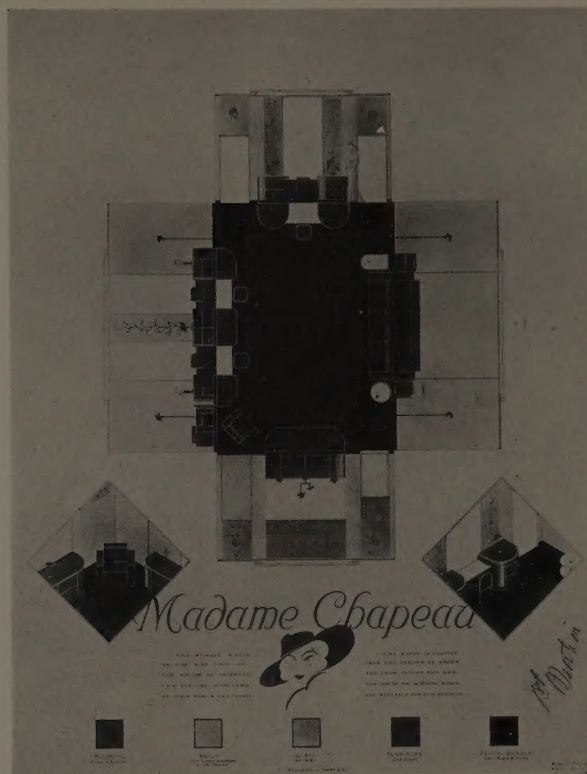
HALF MENTION: F. L. Petrillo.

NO AWARD: 2.

ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: R. VanLanen, W. Ormsby, E. F. Demien.

NO AWARD: 1.



FIRST MENTION—A. C. JOHNSON
ADVANCED INTERIOR DESIGN I—A WOMAN'S HAT SHOP

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: S. K. Neill.

HALF MENTION: M. R. Arias, P. H. Fuller, R. V. Richard, R. E. Slay.

NO AWARD: 3.

HORS CONCOURS: W. S. Beckett, H. F. Kastner.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 5.

HORS CONCOURS: F. K. Kerr, A. H. McAdams.

ATELIER GNERRE:

MENTION: C. Sullivan.

HALF MENTION: A. Newer.

HORS CONCOURS: F. Crimi.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

MENTION: L. G. Wright.

HALF MENTION: D. T. Crooks, E. A. Gerner, A. W. Harris, A. R. Szabo.

NO AWARD: 2.

ATELIER LICHT:

HALF MENTION: J. D. Barbarite.

MANHATTAN COLLEGE:

NO AWARD: 7.

ATELIER NELSON, CHICAGO ARCHITECTURAL CLUB:

HALF MENTION: R. G. Nordquist.

NO AWARD: 1.

NEW YORK UNIVERSITY:

FIRST MENTION PLACED: S. C. King.

MENTION: A. A. Arbeit, P. E. Falkenstein, R. Stein, T. Waisman.

HALF MENTION: J. A. Abbate, T. B. Benedict, M. E. Campioli, J. F. Castagna, J. W. Franklin, D. C. C. Gilbert, R. T. Handren, O. L. Lundquist, S. A. Mittedorf, K. S. Slobodien, W. Tapa-rauskas.

NO AWARD: 6.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

HALF MENTION: B. Bond, W. W. Caudill.

NO AWARD: 6.

PENNSYLVANIA STATE COLLEGE:

MENTION: A. Brooks, A. C. Cooper, F. W. Kessler, H. C. Stucke-man.

HALF MENTION: M. Bailey, R. M. Binkele, G. O. Bird, J. C. Did-inger, G. A. Downs, B. H. Evert, H. W. Huffman, W. M. Hughes, M. G. Pease, F. M. Rothermel, R. A. Walker, W. J. Zalewski.

NO AWARD: 8.

ATELIER PRIBIL, BROOKLYN E. T. H.:

NO AWARD: 5.

PRINCETON UNIVERSITY:

MENTION: J. S. Armentrout, F. C. Thum, G. E. K. Smith.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: O. J. Baker.

MENTION: B. H. Bradley, R. B. Little.

HALF MENTION: J. H. Crammer, B. J. Friedman, G. W. Gray, D. R. Hodgson, H. H. Kern, B. M. Knipp, J. F. Mitchell, J. J. Mack-land, W. R. Richardson, F. W. Schurecht, E. Wasserman.

NO AWARD: 1.

HORS CONCOURS: A. J. Ignelzi, D. Loomis, W. Shinderman, F. M. Smith, A. D. Wilson.

UNIVERSITY OF NOTRE DAME:

HALF MENTION: C. R. Campbell, J. W. Hackner, M. C. Hertel,
J. M. Lee, R. A. Marre, F. S. McNeill, J. D. Murphy, C. C.
Palmer, D. H. Smith, A. E. VanNamee.

NO AWARD: 7.

UNIVERSITY OF OKLAHOMA:

HALF MENTION: B. Miller.

UNIVERSITY OF PENNSYLVANIA:

FIRST MENTION PLACED: M. S. Kermacy.

FIRST MENTION: J. G. Jones.

MENTION: N. T. Barnes, L. C. Haas, D. W. MacPherson, R. B.
Wood.

HALF MENTION: N. H. Abrams, F. L. Baldwin, C. B. Benfield,
G. N. Blair, W. F. Bonner, W. J. Coyle, H. V. Kolosky, A.
Leszczynska, R. H. Meier, B. B. Rothschild, G. D. Russell, F.
E. Sagendorph, R. K. Smith, C. B. Stoye, W. F. Thaete, W. L.
VanAlen, A. C. Warner, C. H. Wheeler.

NO AWARD: 1.

UNIVERSITY OF VIRGINIA:

MENTION: T. Staley.

HALF MENTION: S. P. Frost, R. H. Longstreet, J. T. Patterson.

NO AWARD: 1.

HORS CONCOURS: C. H. Baumgartner, Jr.

CLASS B ESQUISSE-ESQUISSE I

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: E. J. Gerard, J. C. Wessenauer.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: R. T. Daniel.

MANHATTAN COLLEGE:

HALF MENTION: R. R. Sattler.

NEW YORK UNIVERSITY:

MENTION: A. C. Johnson.

HALF MENTION: O. L. Lundquist.

ARCHAEOLOGY PROJET I

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: A. J. Rosen.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: K. V. Shimon.

ATELIER GNERRE:

MENTION: P. J. Avitabile.

NEW YORK UNIVERSITY:

FIRST MENTION: S. J. Glaberson, S. Katz, A. Ottarson.

MENTION: M. Yamasaki.

ELEMENTARY INTERIOR DESIGN I

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: M. W. Chubb, W. F. Slocum.

HALF MENTION: M. J. Else, A. M. Leyh.

NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: J. D. Metcalf.

YALE UNIVERSITY:

MENTION: R. M. Beder, E. Constantine, J. R. Gillie, R. G. Hart-
shorne, Jr., D. P. Maier, D. R. Scholes.

HALF MENTION: H. H. VanV. Bradley, W. M. Brazer, J. S. Bur-
tows, M. Spatz.

NO AWARD: 3.

HORS CONCOURS: W. P. Brower, K. R. Smith, E. M. Williams, Jr.

UNAFFILIATED:

ALBUQUERQUE, NEW MEXICO:

NO AWARD: 1.

LOS ANGELES, CALIFORNIA:

NO AWARD: 1.

LONG BEACH, CALIFORNIA:

NO AWARD: 1.

NEW CASTLE, PENNSYLVANIA:

HALF MENTION: J. J. Stevenson.

NEW YORK CITY AND VICINITY:

HALF MENTION: P. J. Frisone, J. J. Hakola, C. E. Sausville.

NO AWARD: 6.

A BUS TRANSFER STATION

156 DRAWINGS SUBMITTED

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

HALF MENTION: J. E. Sanders.

PENNSYLVANIA STATE COLLEGE:

MENTION: A. Brooks.

HALF MENTION: G. A. Downs, W. M. Hughes, H. C. Stuckeman.

YALE UNIVERSITY:

HALF MENTION: M. L. Baldessari, W. Hirsch, 2nd.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

HALF MENTION: F. Boerman.

A JAPANESE HOUSE

12 DRAWINGS SUBMITTED

UNIVERSITY OF ILLINOIS:

SECOND MEDAL: V. Baumgartner, T. Danahy.

YALE UNIVERSITY:

MENTION: E. J. Boyle.

HORS CONCOURS: G. L. Cochran.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

HORS CONCOURS: J. J. Accardo.

A POWDER ROOM AND LAVATORY

12 DRAWINGS SUBMITTED

ATELIER GNERRE:

HALF MENTION: A. Newer.

NEW YORK UNIVERSITY:

MENTION: D. L. Dunklee.

UNIVERSITY OF PENNSYLVANIA:

FIRST MENTION: F. S. Rod.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

NO AWARD: 1.

ADVANCED INTERIOR DESIGN I
AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:
MENTION: J. M. Frymire.
HALF MENTION: J. B. Ray, A. L. Thomssen.
NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:
FIRST MENTION: J. M. Baer, R. T. Daniel.
MENTION: J. R. Didden.
NO AWARD: 3.

CHILD-WALKER SCHOOL OF FINE ARTS:
NO AWARD: 3.

A WOMAN'S HAT SHOP
22 DRAWINGS SUBMITTED

NEW YORK UNIVERSITY:
FIRST MENTION: A. A. Arbeit, J. Caponnetto, A. C. Johnson.
NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:
HALF MENTION: J. Fleisher.
NO AWARD: 1.

UNAFFILIATED:
NEW YORK CITY AND VICINITY:
HALF MENTION: G. T. Byrne, R. L. DuBrul.
NO AWARD: 1.

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NATIONAL ACADEMY OF DESIGN
OHLMS SCHOOL OF FINE ARTS
YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

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ARMOUR INSTITUTE OF TECHNOLOGY
BEACON HILL SCHOOL OF DESIGN
CARNEGIE INSTITUTE OF TECHNOLOGY
CATHOLIC UNIVERSITY OF AMERICA
CHICAGO TECHNICAL COLLEGE
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RESERVE UNIVERSITY
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GEORGIA SCHOOL OF TECHNOLOGY
IOWA STATE COLLEGE
JOHN HUNTINGTON POLYTECHNIC INSTITUTE
JOHN TARLETON AGRICULTURAL COLLEGE
KANSAS STATE COLLEGE OF AGRICULTURE AND
APPLIED SCIENCE
MANHATTAN COLLEGE

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UNIVERSITY OF NOTRE DAME
UNIVERSITY OF OKLAHOMA
UNIVERSITY OF PENNSYLVANIA
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VIRGINIA POLYTECHNIC INSTITUTE
YALE UNIVERSITY

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AMERICAN INSTITUTE OF DECORATORS